

A LITTLE CLOSURE

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FADE IN

INT. BUILDING - DAY

A sculpture is being lifted into the building by a group of WORKERS. One of the workers stumbles and falls, causing the sculpture to fall out of his grasp.

We zoom in on EDDIE COLEMAN (30s), gregarious, unconventionally attractive -- he has his headphones in as he speeds over to the location of the statue.

EDDIE
WAOH WAOH WAOH!

Eddie grabs hold of the sculpture before it hits the floor.

EDDIE (CONT'D)
(to fallen worker)
This is 35,000 that I do not want coming out of my pay check. Grab please.

The worker anxiously grabs hold of the sculpture.

EDDIE (CONT'D)
(talking on bluetooth)
No, no, Pamala, dear...We're flying it in right now. Everything will be set up beautifully for tonight.

Eddie gestures to an ASSISTANT.

EDDIE (CONT'D)
(mouthing)
Where is Teddy?

The assistant points to TEDDY GRAHAM (25), who is standing by an exhibit giving orders. Eddie walks over to Teddy.

EDDIE (CONT'D)
Yes Ma'am, everything is running smoothly. Trust me you'll be extremely happy. I've got to run though, okay?
(then)
Great, talk to you soon.

Eddie ends the call and approaches Teddy.

EDDIE (CONT'D)
Teddy.

He waves at Teddy signifying that he would like him to walk with him.

EDDIE (CONT'D)

(to Teddy)

Talk to me.

TEDDY

We've got a couple more walls to build on the east wing. The red carpet for the African exhibit hasn't arrived yet.

EDDIE

Jesus Christ.

TEDDY

But we have an ETA. It should be here by 11:30.

EDDIE

Feeling better. What does catering look like?

TEDDY

I spoke with Jean from Argyle, they'll be sending over their team around 2pm. They should have everything set up by 4 at the latest.

EDDIE

Perfect.

Eddie stops and addresses two workers placing art on easels.

EDDIE (CONT'D)

No, flip flop those two and set them further back please.

TEDDY

I went ahead and had the Terzani light cluster hung and Yoruba Eshu placed.

EDDIE

You're a legend. We work miracles, right? One day this will all be you.

TEDDY

Thank you sir.

EDDIE
No, thank you! I'm going to run.

TEDDY
I've got you covered.

EDDIE
I know you do!

EXT. APARTMENTS - DAY

A U-Haul truck is parked out in front of a high-rise apartment complex. Two men carry a couch from the back of the U-haul.

Eddie's car pulls up to the complex. MALCOLM TURNER (22), tall, strong, and handsome -- the very essence of cool -- stands on the backside of the couch.

MALCOLM
Oh there he is. Mr. 2 hours late.

EDDIE
My bad man, work.

Malcolm shakes his head and points to the couch.

MALCOLM
Get on the front end of that.

INT. APARTMENTS - DAY

The two men struggle with the couch. They make their way through the lobby area and up a narrow stairwell. Eddie stumbles causing him to lose his grip.

EDDIE
Oh shit!

The couch tilts sideways. Malcolm wedges the couch against the wall, preventing it from sliding down the stairs.

MALCOLM
I got it!

The two look at each other in relief. At that moment the apartment RECEPTIONIST pokes her head into the stairwell.

RECEPTIONIST
Everything okay?

MALCOLM
 Yeah, thanks.
 (then, smiling)
 Malcolm.

He extends his hand, keeping control of the couch.

RECEPTIONIST
 (returning smile)
 Nice to meet you, Malcolm.

She shakes his hand.

RECEPTIONIST (CONT'D)
 (to Eddie)
 Please be careful, I'll have to
 report it if there's scratches on
 the walls.

Eddie gives her the thumbs up. She exits.

EDDIE
 (to Malcolm)
 You just can't help yourself.

MALCOLM
 Aye man, I'm an eligible bachelor.
 Speaking of which, have I told you
 how stupid this is?

EDDIE
 Yup.

Eddie grabs a hold of the couch once again and together the
 two make their way up the stairs.

MALCOLM
 Well let me tell you again.

EDDIE
 It's temporary.

MALCOLM
 This big ass couch feel temporary
 to you?

EDDIE
 You act like her moving in is a
 death sentence.

MALCOLM
 It is. You know what she's probably
 doing right now? Rearranging your
 whole apartment.
 (MORE)

MALCOLM (CONT'D)

Then, when you ask her about it,
she's going to be like "It needed a
woman's touch."

EDDIE

(laughing)
Yeah right.

INT. EDDIE'S APARTMENT - CONTINUOUS

LEXA GORDON (27) Artsy, Afrocentric, and naturally beautiful,
scurries around the apartment—a picture frame in her hands.
She hangs the picture frame up on a blank wall just as Eddie
and Malcolm walk through the open apartment door.

LEXA

Great, great, great. Put it up
against that wall there.

Lexa points at an empty wall which has obviously been cleared
to make room for the couch. Malcolm and Eddie set the couch
down. Lexa scurries around again moving random stuff back
around the couch.

LEXA (CONT'D)

I think this should go over here.
And this one, here—

Eddie has a pained expression on his face.

MALCOLM

(smugly)
Damn, I hate being right. Well,
that was the last thing. It's been
real. I'mma head to the crib and
get ready for tonight.

LEXA

Thank you so much Malky.

MALCOLM

Mmh-hmm.

Lexa hugs Malcolm. Malcolm daps up Eddie.

MALCOLM (CONT'D)

Y'all coming tonight though, right?

EDDIE

Nah man, something came up.

MALCOLM

The fuck?

LEXA
 (elbowing Eddie)
 He's playin'.

EDDIE
 (laughing)
 C'mon man, my boy get's drafted to
 the league and I'mma miss his going
 away party? Bruh, please.

MALCOLM
 My guy. Aight, I'm out.

Malcolm exits.

LEXA
 (to Eddie)
 What was he right about?

EDDIE
 He said you were going to rearrange
 my apartment.

Lexa cringes.

LEXA
 Well, it kinda needed a woman's
 touch.

EDDIE
 Fuck that guy.

Lexa smiles. She kisses Eddie. He scoops her up.

EDDIE (CONT'D)
 So, how do you like your new place.

LEXA
 Love the place. Might have to get
 used to the company.

EDDIE
 You'll warm up to it.

The two kiss. Content to lay on Eddie, Lexa flips over. She
 plays with her BRACELET. ENGRAVED ON IT: ALEXANDRIA.

EDDIE (CONT'D)
 I can't believe you still wear that
 thing.

LEXA
 Are you kidding me? It's the first
 gift you ever gave me.
 (MORE)

LEXA (CONT'D)

Can't remember another time you've been so nice.

EDDIE

Letting you crash at my place doesn't qualify?

LEXA

(shrugging)

It's a close second.

INT. ART MUSEUM - NIGHT

A large body of people mossy around the art gallery. Eddie is in the center of the crowd. He speaks to PAMELA JENNINGS (55), proper and somewhat distinguished.

PAMELA

This is wonderful! I couldn't have asked for anything better.

Eddie smiles serenely.

PAMELA (CONT'D)

So now that I know I'm in such good hands, I just received a request to put together a viewing in Atlanta. I don't have dates as of yet, but I know I want you and your team.

EDDIE

Amazing. I'll let Teddy know, and once you receive the dates we'll be able to mark it down in stone.

A patron approaches Pamela. Eddie uses the opportunity to slip off. He walks around the exhibit looking for Lexa. He spots her checking out a sculpture.

EDDIE (CONT'D)

Please tell me you're ready to go?

LEXA

Oh my god...this! Look how many people are here to celebrate her work. Art can be so impactful. Empowering. This is my dream.

Eddie smiles at her.

EDDIE

This is your dream?

LEXA

I mean, not this exactly. I would definitely host it in a different venue, this is a little more highfalutin than I'm used to but—
(shrugging)
Yeah.

EDDIE

A venue like where, exactly?

LEXA

I don't know. Somewhere that speaks to me.

EDDIE

Mental note.

Eddie checks his watch.

EDDIE (CONT'D)

I would love nothing more than to continue perusing your dream with you, but, we gotta go or he'll kill us.

INT. SPEAKEASY - NIGHT

We focus in on Malcolm as he stands at a table and addresses a packed room.

MALCOLM

May I have everyone's attention please. I just wanted to thank each and every one of you, for coming out tonight to send me off in style. A very special thank you to Mr. Curtis Turner.

Malcom signals to the bartender CURTIS (30's).

MALCOLM (CONT'D)

For allowing us to host this party in this godforsaken shit of a bar. There's no place that I'd rather celebrate. Toronto is far from home, but at least I know I'll have lots of rabid family members at a bar in Seattle rooting for me!

CROWD

Here here.

CURTIS
To Malcolm.

Everyone raises their glasses.

INT. SPEAKEASY BAR - LATER

The night is winding down. Malcolm and Curtis stand at the bar. Eddie approaches.

EDDIE
Has it hit you yet?

MALCOLM
That I'm actually going pro or that
I'm getting out of this city?

EDDIE
Both.

MALCOLM
It's getting there.

EDDIE
I'm proud of you, bro.

MALCOLM
I appreciate you.

Beat.

CURTIS
But soccer though?

Malcolm laughs.

EDDIE
And why Toronto? I mean if you had
been drafted playing football like
a real American, I might feel
tempted to actually come watch you
play.

MALCOLM
I'm guessing I shouldn't expect a
visit then?

CURTIS
Maybe a phone call.

MALCOLM

Fair enough.
 (then)
 I'll miss this.

EDDIE

Yeah they probably don't have
 speakeasies in Canada.

CURTIS

Nothing like this place.

EDDIE

The memories.

CURTIS

Paula's birthday—

EDDIE

Awe shit.

CURTIS

(to Eddie)
 Ed throwing up in the men's
 bathroom while Nena was cussing him
 out on the other side of the stall.

EDDIE

(to Malcolm)
 You falling asleep on the bar while
 that chick was trying to pass you
 her number.

The three laugh.

MALCOLM

Classic.

Lexa approaches the three.

LEXA

What's so classic?

The three become suspiciously silent.

EDDIE

Nothing. Just reminiscing.

Curtis pulls up four shot glasses and places them on the bar
 counter. He fills up all four glasses.

CURTIS

(to Malcolm)
 Good luck in Toronto, buddy.
 (MORE)

CURTIS (CONT'D)

And you better drop in whenever
you're in town.

(To Eddie)

I can't get rid of you.

EDDIE

Every Friday.

All four cheer and down the shots. Curtis then busies himself
as Malcolm turns his focus toward Eddie and Lexa.

MALCOLM

Y'all headed out?

EDDIE

(to Malcolm)

Yeah I think so. But congrats again
my brotha.

LEXA

So proud of you, Malcolm!

Lexa gives Malcolm a huge hug.

LEXA (CONT'D)

We're going to miss you!

Malcolm embraces Eddie. Lexa and Eddie head to the door.

INT. EDDIE'S APARTMENT - LATER THAT NIGHT

Eddie gets out the shower. Lexa's in the -- FRONT ROOM.

Doing a headstand in front of a painting easel staring upside
down at a blank canvas. Eddie sits down next to her.

EDDIE

So this is how the magic happens?

LEXA

Even Picasso had to find his
inspiration. The mood doesn't
always strike when you want it to.

The two stare at the canvas for a *beat*.

EDDIE

Well I've got some inspiration for
you.

Eddie wraps his arms around Lexa. Lexa giggles.

LEXA

Eddie stop!

He sweeps her up off of the floor and onto his lap. Lexa straddles him.

EDDIE

You're moving out in six months,
we're on a running clock here.

LEXA

About that.

EDDIE

Uh-oh!

LEXA

Don't uh-oh.
(then)
What are we?

EDDIE

What do you mean?

LEXA

You remember I told you a couple of
weeks ago that I interviewed for an
apprenticeship in London?

EDDIE

Mmh-hmm.

LEXA

If I got the job, would you move
with me?

EDDIE

(laughing)
To London?

LEXA

Yes. I just need to know.

EDDIE

Sure.

LEXA

Sure? Am I dragging you with me at
gun point?

EDDIE

Yes! I would love nothing more than
to come with you Alexandria
McDowell. If you get it.

LEXA

When.

Eddie kisses her.

EDDIE

When.

LEXA

I love you.

EDDIE

Ditto.

LEXA

Ew! Don't you dare!

EDDIE

Top 5 movie hands down, no
bullshit.

Lexa grabs hold of Eddie's face.

LEXA

Say it!

EDDIE

Hmm?

LEXA

You say it.

EDDIE

(through mashed cheeks)
I love you.

LEXA

Aw. Eddie loves Lexa, Eddie loves
Lexa!

The two resume staring at the blank canvas. Then.

LEXA (CONT'D)

Can we walk?

EXT. SEATTLE - CONTINUOUS

Lexa and Eddie walk down the streets of Seattle. Lexa packing her easel under one arm and canvas under the other. The street that they walk down is rundown and ragged. Seattle's version of skid row.

EDDIE
 (sarcastically)
 Now this is inspiring!

LEXA
 You would be surprised what you can
 find in places that society has
 left for dead.

EDDIE
 Piss?

LEXA
 (rolling her eyes)
 Come on.

EDDIE
 Not piss?

The two stroll down an alleyway and come up to an abandoned warehouse. Lexa is enthralled with the derelict building.

LEXA
 Wow!
 (then)
 You think we can get inside?

EDDIE
 (frowning)
 Why on earth would we want to get
 inside of that?

Lexa rattles the doors. They don't budge.

EDDIE (CONT'D)
 I think we're out of luck.

Lexa picks up a rock and slings it through one of the windows, shattering the glass. Eddie is stunned.

EDDIE (CONT'D)
 What are you doing?

LEXA
 Come on!

Lexa takes the blanket in her arms and clears away the broken remnants of glass. She throws her easel, blanket, art tools, and blank portrait through the warehouse window. She slides feet first through the window. Eddie looks around before—

EDDIE
 This girl is crazy.

—Following suit.

INT. ABANDONED WAREHOUSE - CONTINUOUS

The two walk around. Pools of light splash inside the warehouse windows from the outside street lights. It illuminates Eddie. Lexa cocks her head, staring at him.

LEXA
Stay there.

EDDIE
What?

LEXA
Stay there. Just like that. Don't
move.

EDDIE
(confused)
Okay?

Lexa builds her easel and places the blanket onto the ground. She mounts the blank canvas onto the easel and unrolls the bag of art supplies.

EDDIE (CONT'D)
What are you doing?

LEXA
(smiling)
You're going to be my muse.

EDDIE
No, absolutely not. No portraits.

LEXA
(sternly)
Don't...move.

Eddie smiles.

EDDIE
Yes ma'am.

Lexa hurries over to him and fixes his posture, putting him into the perfect position. She returns to her setup and pulls out her phone. She hits play. Music fills the room.

Lexa sketches. The rough sketch of Eddie comes to fruition. Finishing his face, Lexa is ready to move onto the rest of Eddie, but first -- she approaches him and starts unbuttoning his shirt.

EDDIE (CONT'D)
What are you doing?

LEXA
Taking this off.

She removes his shirt.

EDDIE
Muses get paid for this type of
work, right?

LEXA
You want money?

EDDIE
Unless ya got a better offer?

The two touch. Kiss. Lock eyes. Then -- LATER.

The two lay naked -- but covered -- on the warehouse floor.

EDDIE (CONT'D)
Adding old dank abandoned warehouse
building to the top of the list of
places we've done the nasty.

Lexa laughs.

EDDIE (CONT'D)
So, where's the beauty in this
place?

LEXA
All around you. It's a feeling.
It's not aesthetically pleasing,
no, but you don't see love. You
feel it. And love is beautiful.

Eddie laughs.

LEXA (CONT'D)
What? It's the truth.

EDDIE
So you're telling me, even if you
couldn't see me you would be able
to "feel" my love?

Eddie laughs. Absurdity. Lexa looks him dead in the eyes.

LEXA
I would.

A light from a flashlight shines into the warehouse. A POLICE OFFICER pokes his head in through the broken window.

POLICE OFFICER

Hello!

The two are startled.

LEXA

Shit, shit, shit!

They hurriedly dress. Lexa and Eddie scoop-up the easel, blanket, and canvas from the warehouse floor. The officer climbs through the window and into the warehouse.

There is a walkway above the warehouse floor that wraps around the warehouse. A ladder descends down to the floor from the second floor platform. Eddie climbs with Lexa.

Reaching the walkway above, the two hide from the light of the police officer as he approaches.

POLICE OFFICER

Hello!

The officer gives the area one last sweep before heading out.

Once the officer clears, Eddie descends the ladder. Lexa passes the equipment down to him.

Eddie reaches the ground first. As Lexa is midway down the ladder -- one of the steps gives way sending her tumbling downward.

Lexa's bracelet snaps in-half, sending a portion of the beads scattering around the warehouse floor.

LEXA

Shit!

Lexa starts to frantically pick up the pieces. She grabs all of them EXCEPT ONE -- she can't find it.

POLICE OFFICER

Hey!

EDDIE

C'mon let's go!

Eddie grabs Lexa's arm and pulls her from the ground. She shoves the broken bracelet into her pocket.

EXT. ABANDONED WAREHOUSE - CONTINUOUS

The duo exit the warehouse. As they speed away, a cop car pulls out in-front of them. The search light pans back and forth up the street, but the officer in the squad car doesn't see them.

Eddie and Lexa dash away in the other direction. They reach the sidewalk on a different street and finally stop, panting. They begin laughing hysterically.

INT. EDDIE'S APARTMENT - DAY

ALAM CLOCK: 7:00am. A cell phone vibrates. The name PATTY pops up. Eddie's knocked out in bed. A shriek wakes him. Lexa jumps onto the bed.

LEXA

I GOT IT, I GOT IT, I GOT IT!

She kisses Eddie all over his face.

EDDIE

Got what?

LEXA

The apprenticeship! They just got back to me. I got it!

It takes Eddie a few minutes to process this. However, once he does he starts to celebrate as well.

LEXA (CONT'D)

You know what this means? We're moving to London!

EDDIE

Yeah. Looks like it!

LEXA

Oh my god, I'm so excited!

Lexa rushes off into the walk-in-closet.

LEXA (CONT'D)

I'm going to start packing.

Eddie reaches for his phone.

EDDIE

Already?

Picking up his phone, he sees 13 missed calls and 5 voicemails from Patty. Frowning, he plays the voicemail.

Lexa walks out of the closet with an armful of clothes.

LEXA

Yes, already, you know how long it took me to pack for the move here—

Lexa stops mid sentence as she looks at Eddie's face.

LEXA (CONT'D)

What is it.

EDDIE

It's Grandma Cat.

INT. ICU - EVENING

Eddie and Lexa walk into an ICU room where GRANDMA CAT (Late 80's) lays in bed, with PATTY COLEMAN (Late 40's) -- her daughter, and Eddie's mom -- sitting bedside. She gets up at the site of Eddie and Lexa.

EDDIE

We got here as fast as possible.

LEXA

How is she?

PATTY

It was a pretty big stroke they said. They had to induce a coma. But, she's fighting.

At this moment a NURSE walks into the room.

NURSE

Hi. Sorry to interrupt.

PATTY

No, not at all. This is my son. Do we have any new information?

NURSE

No, not at the moment. It's just a waiting game at this point. If you guys would like to stay the night I can have a few beds brought into the room.

PATTY

That would be great. Thank you.

The nurse exits.

EXT. ICU - CONTINUOUS

Eddie exits Grandma Cats room with Lexa. She fingers the bracelet in her hands.

LEXA
You jinxed me.

EDDIE
Can it be fixed?

LEXA
I don't know. Not the most important thing in the world right now though.

EDDIE
Listen... about London. I can't leave Grandma Cat like this.

LEXA
I know. I'm staying too.

EDDIE
Lexa—

LEXA
Eddie, no! We're not splitting up so don't even think about asking me to go to London without you.

EDDIE
I'm not.

LEXA
Good.

EDDIE
Asking.

Off of Lexa's look of despair.

EDDIE (CONT'D)
You've got a dream. I'm not letting you give up on that.

LEXA
So you want to give up on us, instead?

EDDIE

I'm not giving up on us. You go there, you do your apprenticeship, then come home.

LEXA

You make that sound so simple. Time is never that simple.

Eddie takes the bracelet from Lexa.

EDDIE

I'll get this fixed.

INT. EDDIE'S APARTMENT - DAY

A teary eyed Lexa packs her belongings. She sits down on the bed trying not to completely breakdown.

INT. REPAIR STORE - CONTINUOUS

Eddie stands in front of the repair counter. A REPAIR MAN surveys the bracelet.

REPAIR MAN

Looks like there's a stone missing. This is a rather older item.

EDDIE

Yeah, it was a gift. A hand me down.

REPAIR MAN

You see how it bunches when you try and fasten it? Without that missing stone it'll just keep doing that.

EDDIE

Is there anyway I can get another stone?

REPAIR MAN

I doubt it. This is what you would call an antique. I would be shocked if they even make these anymore. But, if you find that stone, bring it back to me and I'll fix it up for you good as new.

EDDIE

Great, thanks.

EXT. SAN FRANCISCO INTERNATIONAL AIRPORT - DAY

Eddie pulls Lexa's bags out of the back of the Uber's car.

INT. AIRPORT - CONTINUOUS

An AIRLINE ATTENDANT announces over the intercom.

AIRLINE ATTENDANT

We will now be pre-boarding. Any children under the age of 11 or disabled passengers -- welcome aboard.

Lexa stands facing Eddie with tears in her eyes.

LEXA

So, goodbye I guess.

EDDIE

You got everything? I mean you packed the whole apartment so I don't know how you could be missing anything.

LEXA

(smiling)

I have everything.

EDDIE

Almost.

Eddie pulls the bracelet out of his pocket. It's fixed -- to an extent.

EDDIE (CONT'D)

The best he could do.

Tears start to flow from Lexa's face.

EDDIE (CONT'D)

I'll be here when you get back.

LEXA

Okay.

The two kiss.

AIRLINE ATTENDANT

Now boarding passengers A, 1-30.

LEXA

That's me.

Eddie watches as Lexa walks toward the ramp.

INT. AIRPLANE - CONTINUOUS

Lexa walks down the airplane aisle. She finds a window seat. She looks out of the window.

MALCOLM

Lexa.

Lexa turns toward the voice and sees Malcolm standing in the aisle.

LEXA

(shocked)

Malcolm?

INT. PATTY'S HOUSE - DAY

Patty and Eddie stand in the kitchen. Patty sips on a glass of wine while Eddie leans against the counter.

PATTY

They're releasing momma to me tomorrow. She'll be on hospice.

EDDIE

How long does she have?

PATTY

Less than 6 months.

EDDIE

I'll plan on moving back to help out.

PATTY

That's not necessary, Eddie.

EDDIE

Yes it is. It's the least I can do.

Patty nods her head. Eddie comforts her.

INT. AIRPLANE - DAY

Malcolm rides next to Lexa on the plane to London.

LEXA

They cut you?

MALCOLM

Yup. Not my finest hour.

LEXA

Wow. So what's the plan?

MALCOLM

The plan is to try out for Arsenal. Try and get on as an unrestricted free agent. And hope for the best. Never give up on your dream, right?

LEXA

Yeah. That's what your friend thinks anyway.

MALCOLM

Ouch. I sense some venom there.

LEXA

I'm on a flight to London. Alone. I'm not sure how else I'm supposed to feel.

MALCOLM

Yeah. Well...you're not completely alone.

Lexa smiles at him.

INT. GRANDMA CAT'S BEDROOM - NEXT DAY

Eddie sits in a chair next to Grandma Cat's bed. We push into his face as he stares -- OUTSIDE. DAY AND NIGHT SKIP AHEAD OVER AGAIN UNTIL--

INT. EDDIE'S BEDROOM - NIGHT - 3 MONTHS LATER

Eddie lays in bed scrolling through his texts. We see that he has sent multiple text messages to Lexa's phone, and has not received responses. He selects the call option. The phone rings and rings before going to voicemail.

LEXA (V.O.)

Hi you've reached Lexa, leave a message.

EDDIE

Hey, it's me. Haven't heard from you in like 3 days. Hit me back when you get this so we can talk.

Eddie hangs up the phone. We can feel his negative energy. His phone rings. It's Lexa. Eddie answers.

EDDIE (CONT'D)

Hello?

SPLIT SCREEN:

LEXA

Hey.

EDDIE

Hey.

LEXA

Sorry I haven't gotten back to you, I've just been super busy with the apprenticeship and I just moved—

EDDIE

It's been three days.

LEXA

I know.

EDDIE

You couldn't send a text?

Lexa sighs.

LEXA

I'm sorry.

EDDIE

Lexa, what's going on?

LEXA

What do you mean?

EDDIE

I don't know. It's starting to feel like there's distance between us.

LEXA

You mean like 4,000 miles.

EDDIE

You know what I mean.

LEXA

Eddie, I'm just-- I don't know if the long distance thing is working.

EDDIE
What do you mean?

LEXA
It's hard enough as it is just trying to adjust here. I know that you're stressed with Grandma Cat and I don't want to add to it.

EDDIE
Lexa stop! We're not breaking up.

LEXA
Yes, Eddie. I think we are.

EDDIE
Then what's the real reason?

LEXA
What do you mean?

EDDIE
You're off in London by yourself. You didn't have problems communicating 2 months ago. Now all of the sudden you can't return a text, and want to break up? This just doesn't come from out of nowhere.

LEXA
What are you trying to say?

EDDIE
I'm not trying to say anything. I'm asking you.

LEXA
I can't deal with this right now, Eddie. I'm just going to go.

EDDIE
Lexa, no!

Lexa hangs up the phone. Eddie looks defeated.

INT. GRANDMA CAT'S BEDROOM - DAY

Patty and Eddie change the sheets of Grandma Cat's bed.

PATTY
I just want to say thank you,
Eddie.

(MORE)

PATTY (CONT'D)

I know, given your relationship with momma, and what you had to sacrifice with Lexa and all -- how hard this must have been for you.

EDDIE

Yeah.

PATTY

How is she?

Eddie looks up at her. Tries to hold it in.

EDDIE

I'm not sure.

Patty frowns. Eddie fights tears.

EDDIE (CONT'D)

She decided long distance was going to be too hard.

PATTY

(sympathetically)

Oh, Eddie.

EDDIE

It's all good. I wanted her to follow her dream.

PATTY

Are you okay?

EDDIE

Why wouldn't I be?

Patty walks over to Eddie.

PATTY

I don't know. I just know how close you two are.

EDDIE

Were.

Patty thinks for a beat before sitting on the bed next to Grandma Cat.

PATTY

You remember all of those years you spent with Granny when you were young?

EDDIE
Vaguely. I was like 5.

PATTY
You ever wonder why you were with
her and not me?

Eddie shakes his head.

PATTY (CONT'D)
Your grandmother and I didn't have
the best relationship at that time.
I had you young, and she wasn't
happy about it. She let me know it.
She said some things and I said
some things. Next thing I knew we
weren't talking. For the first 5
years of your life.

(then)
That's probably as lost as I've
ever been in life. One night I was
out with friends at a house party.
I drank a whole handle of 151
tequila on a dare. Ended up at
Cedars-Sini with the biggest hang-
over the worlds ever seen. And
guess who was looking over at me in
that hospital bed?

EDDIE
Grandma Cat?

PATTY
(nodding)
I thought for sure she was going to
let me have it. But she looked me
right in the eyes, and gave me the
biggest huge she's ever given me.
We hugged and cried for what seemed
like hours.

Patty looks at Grandma Cat.

PATTY (CONT'D)
She never said it, but I'm pretty
sure she thought she had lost her
daughter that night.

EDDIE
You drank a full handle of 151?
That's gangsta'.

PATTY
You know it.

MALCOLM
Bro I've been in Chelsea for the
last 6 months.

EDDIE
Chelsea?

Malcolm shakes his head.

MALCOLM
Yeah. You never placed that phone
call.

EDDIE
(smiling)
My bad. Things have been kinda
crazy lately.

MALCOLM
Yeah, don't even worry about it
man.

EDDIE
So, Chelsea? Lexa's been out in
London too.

MALCOLM
Yeah—yeah I know, we connected a
few months back. She's here,
actually.

Eddie is shocked by this.

INT. FUNERAL RECEPTION HALL - LATER

Lexa stands in the food line. Eddie jumps behind her.

EDDIE
Not the shrimp. I don't know why
she put it on the catering menu.
It's definitely not funeral food.

LEXA
(smiling)
Something tells me it wasn't your
mom who put shrimp on the menu.

EDDIE
Yeah, you got me.

The two laugh and embrace. Eddie grabs some shrimp and puts
it on his plate.

EDDIE (CONT'D)

I would be lying if I said I expected you to be here. But I'm glad you made it.

LEXA

How could you think I wouldn't. She was damn near my grandmother too.

Eddie acknowledges this.

EDDIE

So... how have you been? How's London -- the apprenticeship?

LEXA

Good. Everything's been good.

EDDIE

Yeah? I was talking to Malcolm, I didn't realize that he was in London too. He said you guys connected while you were out there?

LEXA

Yeah. It was pretty random. How have you been?

EDDIE

Is that a serious question?

LEXA

Oh, yeah, I-I'm sorry. It's a bad question.

EDDIE

I thought the first time seeing you would feel so much better than it does.

LEXA

Can we not do this?

EDDIE

Do what?

LEXA

It was a bad question, Eddie. I just don't know what to say.

EDDIE

You don't know what to say? How about why you decided to break up with me during one of the roughest times of my life?

LEXA

Don't do that, Eddie. I wanted to stay, remember?

EDDIE

Well, I didn't realize you were going to have a change of heart about us so quickly, Lexa.

Beat.

EDDIE (CONT'D)

It was another guy wasn't it?

LEXA

I'm not doing this.

EDDIE

Just tell me the truth. You owe me that.

LEXA

I don't owe you anything.

EDDIE

So you're not going to tell me?

LEXA

Tell you what?

EDDIE

You're unbelievable. How'd it happen? Who was it? Your boss? Did he ask you over to cook you some Yorkshire pudding. Or was it a random, white long haired Benedict Cumberbatch looking nigga. I could see that. I could see you falling for the accent...

Lexa starts to walk away. Eddie cuts her off.

EDDIE (CONT'D)

Don't do that Lexa, don't walk away from me!

LEXA

It's Malcolm!

Lexa covers her mouth...*fuck*.

LEXA (CONT'D)

It's Malcolm...I wanted to tell you. But I didn't know how. We started hanging out -- he was the only familiar face, and it happened so fast.

EDDIE

You're dating Malcolm.

Lexa looks at Eddie somberly.

LEXA

We're married.

Eddie looks at Lexa dumbfounded.

INT. CHURCH VIEWING ROOM - CONTINUOUS

A line of patrons walk single-file in front of the casket housing Grandma Cat. Malcolm is in the line walking up to view Grandma Cat's body.

Malcolm begins to step up to the casket -- before he can however, he is rugby tackled from behind by a furious Eddie. The room gasps collectively.

EDDIE

You grimy muthafucka! You're supposed to be my boy!

Eddie throws punches at Malcolm who is covering up on the ground. Lexa attempts to enter the fray.

LEXA

EDDIE!! STOP!

Patty attempts to break up the fight. A whole group finally pulls them apart.

PATTY

(to Eddie)

What is a matter with you?!

EDDIE

(to Malcolm)

You ain't shit! Supposed to be my boy and you go off and marry Lexa behind my back?!

Eddie lounges at Malcolm again, but is restrained.

PATTY
Eddie stop it!

Patty smacks Eddie across the face.

PATTY (CONT'D)
You should be ashamed of yourself!
This is your grandmothers funeral!

Eddie comes to his senses. He looks around at everyone staring at him. He then turns and walks out.

INT. EDDIE'S CAR - CONTINUOUS

Eddie is angrily driving away from the church. His phone RINGS. It's Patty. He pushes the ignore. His phone rings again. It's Lexa. Eddie thinks for a second, then--

EDDIE`
(answering phone)
What?

LEXA
Eddie, please can you come back so we can talk about this.

EDDIE
Oh you want to talk now? You spent 3 months not talking to me while shacking up with my boy, but now you want to talk? Fuck you.

LEXA
I deserve it. But who doesn't deserve it is Grandma Cat, and your mom. Please, can you come back, for them.

EDDIE
(thinking)
I'll come back when the two of you are gone.

LEXA
Don't do this.

EDDIE
Nah, I'm not going to...

WOOSH!

A TRUCK NEARLY T-BONES THE SIDE OF EDDIE'S CAR.

Eddie can barely react -- but after he realizes what just happened, he pulls over to --

INT./EXT. THE SIDE OF THE STREET - CONTINUOUS

He parks his car and hops out. He touches himself. All there.

EDDIE

Shit.

He pulls out his phone. No reception. Weird. He hops back in the car. Turns on the ignition. Nothing.

EDDIE (CONT'D)

What the hell.

He then looks up to see AN INTRICATE, ORNATE DOOR.

It's standing in the middle of the street--but nothing's holding it up. Super weird.

Eddie looks around. *Anyone else seeing this?* But no one else is around. Cautiously, Eddie opens the door, then--

A BRIGHT LIGHT BLINDS US UNTIL--

INT. PATTY'S HOUSE - AN SON'S BEDROOM - NIGHT

CLOSE: on Eddie. Bright light floods his face.

EDDIE

Too bright!

The light fades. Eddie blinks his eyes open. He knows this place. It's his CHILDHOOD BEDROOM IN PATTY'S HOUSE.

He exits into--

INT. HALLWAY - NIGHT

The sound of DISHES clinking and clanging rip through the air.

PATTY

Is that you I hear? Breakfast is on the table.

Eddie walks into the--

INT. KITCHEN - CONTINUOUS

Patty scrubs dishes at the sink. Two plates with egg and bacon sit at the table.

EDDIE

Mom, I was almost in an accident.
This truck came out of nowhere and
almost T-boned me and I...

Patty looks at him, but doesn't respond. She then turns and heads toward the table. Eddie follows.

EDDIE (CONT'D)

Look, I know you're mad. I acted
like an idiot at the funeral. I'm
sorry. I Just--

Patty begins to eat.

EDDIE (CONT'D)

Great, you're giving me the silent
treatment.
(then)
Mom.

Patty stops eating.

PATTY

(shouting)
FOOD'S GETTING COLD!

EDDIE

(startled)
Jesus Christ!

Eddie frowns. The deep voice of CHAD (50), responds.

CHAD (O.S.)

I'm coming, I'm coming.

Eddie turns and sees Chad enter the kitchen. Chad kisses Patty, then sits down. Eddie's mouth hangs open.

CHAD (CONT'D)

Thank you for breakfast.

PATTY

You are welcome.

EDDIE

What the hell is going on. Who is
this?

PATTY

Oh no.

Patty gets up, it appears as though she is approaching Eddie, however, as she approaches him she does not stop, and passes straight through him.

She heads to the stove and turns off the burner. Eddie, can't believe what just happened.

EDDIE

What the fuck.

Patty sits back down at the table. Eddie approaches her, and waves his hand in front of her face. Patty doesn't notice.

EDDIE (CONT'D)

Holly shit. No, no, no, no, no.

What the fuck is going on?

(then)

MOM!

INT. LEXA'S HOUSE - DAY

Deep in thought, Lexa unpacks boxes. She opens a box labeled "E+L MOMENTOS". She hesitates -- then opens it. Inside, she finds multiple photos of Eddie and her -- along with sketches, and a sketch book.

She pulls out the bracelet Eddie gave her and a half drawn sketch. She slides the bracelet on.

There's a knock on the door.

LEXA

(startled)

Um, come in?

In comes CHARLES (Late 40s), Lexa's dad. She barely glances at him.

CHARLES

Hey.

She tosses an eye roll.

LEXA

(huffs)

Hey.

CHARLES

I see you're almost settled.

LEXA

Wow aren't you observant?

He tries to stay positive.

CHARLES

You want your easel and canvases in here, honey?

HOW CAN HE BE SO OBLIVIOUS? Lexa snaps.

LEXA

No I don't!

CHARLES

Can I help?

He quickly begins to dig into one of the boxes, trying to quell her rising emotion. He pulls out a picture of a young Lexa in front of a garage moving boxes towering over her.

CHARLES (CONT'D)

Wow. Look at you. I remember this picture. You were 11, and we were getting ready to move. Two straight days of the silent treatment.

Lexa shifts anxiously on the floor, yanks the photo from his hand.

LEXA

Stay out of that box.

His eyes widen with concern.

CHARLES

Well you sure don't have any issues speaking up now, do you? God Lexa, I'm just trying to be here for you.

Lexa lets out a deep and audible exhale. Looks directly at her father and breaks into a full scream.

LEXA

(yelling)

AGGGGHHHHHHHHHHHHH!!!!!! Damnit, daddy!!

This shocks the shit out of Charles. He stares wide eyed at his distressed daughter. Lexa struggles to gain her composure.

(MORE)

LEXA (CONT'D)

I was 11 years old and had to leave all of my friends to move across the country. You'd be pretty pissed too.

CHARLES

Lex, we've been through this. Moving us because I got transferred to a new base isn't really a fair reason to punish me.

LEXA

Is this EVEN happening right now?!

CHARLES

I'm just trying to be a good father. That's all.

Lexa references the photos in the box.

LEXA

You know what these are daddy? All of these... mementos? They're reminders. That whenever I get too close. Whenever I start to love anyone... poof. They're gone. Just like that. Ripped away from me. And I'm here, alone! Just like I was when you moved us... with no warning, with no care about my feelings. And now you want to be a "good" father? You set this standard! You gave me this curse!

This levels him. He brings himself to the ground, sits next to her on the floor.

CHARLES

Right. You're right. Moving you was my fault. I didn't realize it would have the impact it did. It wasn't an easy choice. Probably wasn't the right one. And if I could do it over again... I would.

LEXA

Right. But you can't. And now here I am going through yet another box of mementos.

CHARLES

Worst father in the world, right here.

Lexa's eyes land on her internship acceptance letter. She picks it up. Paper-clipped to it is an old photo of her and Eddie just before she left for London. Tears start to fall. Charles gently takes his daughter's hand. She looks up at him. He reaches out and wipe her tears. After a long moment...

CHARLES (CONT'D)

Do you remember what got you out of that funk?

Lexa softens and shakes her head *no*. Charles picks up the sketchbook and comforts his teary-eyed daughter.

He hands Lexa the sketchbook, kisses the top of her head, and heads for the door. Lexa stares at the photo of her and Eddie.

LEXA

Daddy.

Charles stops and looks back at Lexa.

LEXA (CONT'D)

I should have stayed, huh?

Beat

CHARLES

Are you sure this is the right move for you? Leaving Malcolm?

LEXA

(nodding yes)

It's how I break the curse.

He gives her one more sorrow filled look, before exiting. Lexa places the letter and photo back in the box. Closes it and folds herself onto the top of the box. Crying softly.

EXT. SEATTLE STREETS - DAY

Eddie walks down the streets of Seattle. He's damn near losing his mind as people pass through him left and right. He ducks into an alleyway to gather his thoughts.

EDDIE

(sotto)

What's going on, man.

A VOICE (O.S.)

Should be pretty obvious.

Eddie knows that voice. He looks up to see -- GRANDMA CAT, in a soft white, ethereal dress -- standing before him. She's far more healthy now than she was in life.

Eddie's in full shock, unable to say anything.

GRANDMA CAT
Don't I at least get a hug, suga-
suga?

Eddie timidly approaches, but doesn't commit. He's halfway between throwing up and fainting.

GRANDMA CAT (CONT'D)
It's a lot to take in, I know.
They'll be time for all of that
later. First things, first--

Grandma Cat pulls an object out of her pocket.

GRANDMA CAT (CONT'D)
Take this.

She places the object into Eddie's hand. Eddie turns it over. It's a SMALL HOUR GLASS NECKLACE. The sand -- grain by grain -- fall from the top to the bottom.

EDDIE
So I'm really...

Grandma Cat nods. Eddie looks absolutely crestfallen.

EDDIE (CONT'D)
Like DEAD DEAD?

GRANDMA CAT
Remember that bright light? It
brought you here to Limbo -- the
space between life and death.

EDDIE
Oh my god.

GRANDMA CAT
Or Zeus. Olorun. Baiame. Odin.
Papa. Kami. It's a free for all up
there.

EDDIE
Are you really my Grandmother?

GRANDMA CAT
Are you really my Grandson? Who
know's what real is?

(MORE)

GRANDMA CAT (CONT'D)

All I can really say is that I'm
here to help.

Eddie examines the hour glass.

EDDIE

So what is this?

GRANDMA CAT

It tells you how much time you have
left.

EDDIE

Time... until what?

Grandma Cat holds out her hand. Eddie nervously takes it.
Then -- THE LIGHT FROM THE WORLD IS SUCKED AWAY INTO--

INT. A PLACE OF DARKNESS & FIRE - CONTINUOUS

Grandma Cat's gone. He's in an ENDLESS VOID -- nothing but
darkness around him until -- fire creeps up from the
darkness.

It gets hotter. HOTTER. Then --screams, gnashing of teeth,
howls of pain. Eddie's terrified out of his mind until...

THE LIGHT COMES BACK TO THE WORLD.

EXT. SEATTLE STREETS - CONTINUOUS

Grandma Cat's still holding his hand.

GRANDMA CAT

THAT.

Grandma Cat gets serious.

GRANDMA CAT (CONT'D)

Your soul is tethered to this world
because you have unfinished
business. Love, hate, fear,
abandonment. Those types of things.

Eddie thinks about it.

EDDIE

Lexa.

Beat.

EDDIE (CONT'D)

But how am I going to talk to her
if no one can see me?

Eddie's question goes unanswered. Grandma Cat is gone. He looks down at the hour glass. The sand falls.

EXT. UNIVERSITY OF WASHINGTON - SOCCER FIELD - DAY

A ball rolls on grass. After a few revolutions it comes to rest. A foot boots the ball off screen. A WHISTLE blows three times signaling the end of play. The soccer team walks off the field.

Malcolm is on the sideline greeting the players as they exit the field.

EXT. PARKING LOT - LATER

Malcolm walks out with PAUL LAYER (55) the head soccer coach of the Washington Huskies soccer team.

PAUL

3 and 0, not a bad start. You've really brought something special to this program Malcolm. You may have saved my job -- for another season at least.

MALCOLM

(smiling)

How are we celebrating?

PAUL

IN-N-OUT and a tall glass of lemonade.

MALCOLM

Come on coach.

PAUL

Malcolm. I'm 50, and I'm married.

MALCOLM

I'll buy.

Paul thinks about this.

PAUL

One drink. And somewhere quiet.

INT. SPEAKEASY - NIGHT

Eddie's sprawled out in a booth, wallowing. Curtis wipes down a glass as he talks to a BAR PATRON

BAR PATRON

You've never heard of the Cecil Hotel?

CURTIS

Nope.

BAR PATRON

The black dahlia was murdered and dismembered there. You know Richard Ramirez -- the night stalker -- killed 13 people while living on the 14th floor of that hotel. Only a couple years back, a Canadian girl was found floating in one of the water tanks on the rooftop.

(ominously)

Before she disappeared the security footage caught her acting strangely. Like she was being chased by something that couldn't be seen.

CURTIS

Interesting.

BAR PATRON

You don't believe in em, huh?

Curtis raises his eyebrows.

BAR PATRON (CONT'D)

Ghosts. Spirits. The tortured souls that roam the Earth.

CURTIS

You want another?

BAR PATRON

Nah! The wife will be home soon.

(then)

I'll leave you with this. They say that your brain tells your eyes what to see. What if they're really out there? Standing right next to us, and all we have to do is *will* our minds to see them?

The patron stares directly at Eddie as though he can see him. Shocked, Eddie leans in almost hoping for the patron to make contact with him.

PATRON

HA HA!

(to Curtis)

Wouldn't that be something!

CURTIS

Here you go.

Curtis closes the man's tab. Exasperated, Eddie heads to the bathroom. Right at that moment, Malcolm walks into the bar with Paul.

CURTIS (CONT'D)

Malcolm!

Eddie halts in his tracks. He turns and glares at Malcolm.

MALCOLM

Big Curt!

CURTIS

Long time no see.

MALCOLM

Yeah, a 9-to-5 makes the hangovers tough to deal with. Curt this coach Layer, coach... the best bartender in Seattle.

CURTIS

Nice to meet you coach. We had your boys up on the TV. Great win today.

PAUL

Thanks. We got a lot of talent this year. And some coaching.

CURTIS

What can I get you fella's?

PAUL

I'll take a Blue Moon.

MALCOLM

Kettle one. On the rocks.

Curtis pulls a blue moon bottle from the mini fridge behind the bar and pours the Kettle one into a glass.

Malcolm takes it to the face. He then points at Curtis.
Another.

PAUL

Wasting no time I see.

MALCOLM

You know I feel like if we move Phil to Center backer, and shift in speedy to forward next game, we may get some more opportunities on the right side. Oregon State is weaker on that side of the field.

PAUL

Geez, Oregon State is a full week away, Malcolm. You've been watching film on them already?

MALCOLM

Yeah you know I've just had some free time so I decided to do some extra work to get ahead, you know?

Curtis slides another glass of Kettle one in front of Malcolm, who pounds it. Eddie continues to look on from a distance. Paul's a little taken aback.

PAUL

Yeah. I remember those days when I could put in the hours. No family, no commitments.

MALCOLM

Yeah. The good life.

PAUL

Hey man, you ever think about trying the MLS thing again? I mean not that I don't love you as a coach and the kids are fond of you for sure, but I mean I know how much the game means to you. And you're still in shape.

MALCOLM

No. I made my decision. I made enough money, I'm not hurting at all. I don't think I have the passion for it that I used to.

Curtis slides another glass in front of Malcolm, who kills it as soon as it touches his hand.

PAUL
Jesus Christ, Malcolm.

Malcolm takes no notice of Paul's appalled face.

PAUL (CONT'D)
(hesitantly)
How's Lexa?

Beat.

MALCOLM
Not sure. She's supposed to stop by
tonight, and drop off the key.

Paul shakes his head.

PAUL
Listen Malcolm, I know this is a
hard time for you. Maybe you want
to think about taking some time for
yourself.

Malcolm contemplates this for a moment.

MALCOLM
Why?

PAUL
I can't say I've been in your
position, but it looks like this is
taking a toll on you. I just want
you to be alright.

MALCOLM
I'm great coach.

Malcolm puts up his hand for another drink.

PAUL
Malcolm, look, just calm down on
that.

MALCOLM
I'm not a kid coach. I know my
limits.

PAUL
Alright, well I'm going to head
home then.

MALCOLM
Really? You're just going to leave
me hanging at the bar?

Malcolm attempts to force Paul back to his seat.

MALCOLM (CONT'D)
Sit down, sit down, have another.

PAUL
No, I'm okay, Malcolm.

MALCOLM
Come on man. Curt, one more here!

Paul wrenches himself away from Malcolm.

PAUL
Malcolm!

Many patrons look over toward the disturbance. Malcolm can feel their stares.

MALCOLM
(to Paul)
I'm sorry.

Coach Paul shakes his head.

PAUL
I'll see you next week.

Coach Paul exits. Eddie watches him go, before moving over to where Malcolm is sitting. He takes the open seat right beside him a look of hatred plastered on his face.

EDDIE
(to Malcolm)
There's nobody on this Earth that I could possibly hate more than your spineless, gutless, ass. This should be you right now. It's your fault I'm like this.

The temperature drops as Eddie gets riled up. Malcolm notices the chill.

EDDIE (CONT'D)
How could you do this to me, Malcolm?

Eddie moves right next to Malcolm's ear.

EDDIE (CONT'D)
ANSWER ME!

Malcolm hears Eddie and bolts upright and stares around.

CURTIS
 (to Malcolm)
 Another?

MALCOLM
 Did you--

Malcolm frowns.

MALCOLM (CONT'D)
 Nah, I'ma just head to the bathroom
 real quick.

Malcolm walks to the bathroom. Eddie, shocked at what just happened, follows.

INT. SPEAKEASY/BATHROOM - CONTINUOUS

Malcolm heads to the bathroom with Eddie right on his heels.

EDDIE
 Malcolm. Malcolm!

Malcolm does not respond. He opens up the -- BATHROOM DOOR -- and enters.

EDDIE (CONT'D)
 Malcolm you heard me.

Malcolm turns on the tap. He splashes his face.

Malcolm looks at himself in the mirror. He punches the mirror angrily. It shatters. Malcolm's hand is sliced open.

MALCOLM
 Shit.

EDDIE
 Aww...are you mad?

Malcolm runs water over his cut hand, he grabs some paper towels and covers the wound to stop the bleeding.

EDDIE (CONT'D)
 (angrily)
 I know you heard me out there you
 piece of shit! Look at me!

The cold returns. This time we see Malcolm's breath. He has no idea what's going on. He looks into the broken mirror and sees Eddie standing behind him. He damn near pisses himself

MALCOLM

SHIT!

He spins around, but doesn't see anything. Malcolm turns off the faucet and exits the bathroom.

INT. SPEAKEASY - CONTINUOUS

Malcolm exits the bathroom hurriedly.

MALCOLM

Yo, um, can you close me out.

CURTIS

Sure thing.

Curtis looks at Malcolm's bandaged hand.

MALCOLM

Yeah and uh, I had a little accident with the mirror in there. You want to just send me a bill, I'll take care of it.

Curtis nods his head. Malcolm puts down some money and heads for the door.

INT. MALCOLM'S CAR - CONTINUOUS

Malcolm sits in his car. He takes a deep breath before reaching up to fix the rearview mirror. Eddie sits in the back seat of Malcolm's car.

INT. MALCOLM'S HOUSE - CONTINUOUS

The door to Malcolm's house opens and Malcolm walks in. Eddie walks in right after him.

Malcolm walks into the kitchen where he takes a bottle of alcohol out of the refrigerator. He pours himself a drink before bending over the countertop thinking.

Eddie walks over to him. He bends over the opposite side of the counter facing Malcolm.

EDDIE

You saw me. I know you saw me. See me again.

Eddie stares at Malcolm intently. Malcolm starts to drink his drink, but he stops when he feels the unnatural cold again.

Shivering, Malcolm walks over to the thermostat and turns it on. He then heads upstairs.

INT. MALCOLM'S BEDROOM - CONTINUOUS

Malcolm walks into the bedroom and starts to undress. Eddie looks defeated and pissed off.

Malcolm starts brushing his teeth. Eddie stands behind him. He's worked up once again.

EDDIE
You took everything from me. The
least you can do is turn around and
face me.

Malcolm hears these words. He turns around to see Eddie.

MALCOLM
AHHHHHHHHH!!!!

EDDIE (CONT'D)
AHHHHHHHHH!!!!

MALCOLM (CONT'D)
What the fuck?!

EDDIE
You can see me!

MALCOLM
Oh shit, oh shit!

Malcolm turns back to the sink and splashes water in his face. This must be a nightmare. He turns back around. Eddie is still staring at him.

MALCOLM (CONT'D)
SHIT!

EDDIE
Malcolm! Malcolm, calm down.

MALCOLM
Get the fuck away from me!

EDDIE
Look, it's me! It's Eddie.

MALCOLM
No fucking way, no fucking way.
Eddie's dead.

EDDIE

Yeah I know. I'm dead. But I'm here.

Malcolm looks at Eddie for a beat, before passing out.

EDDIE (CONT'D)

Fuck.

LATER.

Malcolm blinks awake. Eddie sits next to him waiting.

MALCOLM

This isn't dream is it?

EDDIE

No.

Malcolm bolts upright as though he just received an electric shock.

EDDIE (CONT'D)

Whoa! Malcolm, relax.

MALCOLM

What the fuck do you mean relax?
You're dead.

Malcolm scrambles out of the room as Eddie gives chase.

MALCOLM (CONT'D)

You've been dead for 2 years, so how am I'm seeing and talking to you?

EDDIE

TWO YEARS!?!?

Malcolm flies down the stairs.

MALCOLM

No, this is not right. This is some demonic shit.

Eddie speeds after him.

EDDIE

Say that again!

MALCOLM

DE-MON-IC SHIT!

EDDIE
No! The last part!

Malcolm ends up back in the -- KITCHEN.

He grabs a knife for protection.

MALCOLM
Yeah man. You've been dead for two years.

EDDIE
Nah, impossible, it's only been a day.

MALCOLM
Eddie. It's been two years.

Eddie is lost for words. *Then.*

EDDIE
You're lying.

Malcolm pulls out his phone and shows Eddie the date. It's two years from the date of the accident. *Beat.*

EDDIE (CONT'D)
This is crazy. I'm going crazy.

MALCOLM
You're going crazy?

Eddie glares at Malcolm.

EDDIE
Who is that guy at my moms place?

MALCOLM
(thinking)
Uhh?

EDDIE
His name is? What is his name?

MALCOLM
I don't know man. He's her...
Partner, though.

EDDIE
Partner? I die and she starts
dating some rando?

MALCOLM

She buried her mother and lost her son, on the same day. I would give her the benefit of the doubt on that one.

(then)

Mind-you she's probably doing better than me right now.

Still holding the knife outstretched, Malcolm claims his poured glass of alcohol and drains it.

EDDIE

Since when did you become an alcoholic?

MALCOLM

I'm not an alcoholic, I'm a social drinker.

Eddie mockingly looks around the room.

MALCOLM (CONT'D)

You count.

DING DONG

The sound of the doorbell grabs their attention.

EDDIE

Who's that?

EXT. MALCOLM'S HOUSE - CONTINUOUS

Lexa stands on the porch. The door opens revealing Malcolm-- knife still in hand. He puts it behind his back. Lexa notices.

LEXA

Hi.

MALCOLM

Hey.

LEXA

Was just going to drop off the key.

MALCOLM

Oh. Okay.

LEXA

What's with the knife?

MALCOLM
Umm, it's kinda hard to explain.

Lexa looks to Malcolms bandaged hand.

MALCOLM (CONT'D)
It's nothing. Do you want to come
in?

LEXA
No. No, I'm gonna go.

Malcolm looks back inside the house.

MALCOLM
Yeah you're right, let me come out.
I'm just gonna--

He drops the knife back inside the house and moves out onto
the porch with Lexa.

MALCOLM (CONT'D)
So. How are you?

LEXA
Well, I'm not answering the front
door holding a butcher knife, so,
plus column there.

MALCOLM
Yeah, no, it's just. Weird stuffs
been happening, and you know, it
probably has a lot to do with
stress at the job.

LEXA
Yeah. Look, I really have to go.

Lexa turns to leave, but Malcolm stops her.

MALCOLM
Can we just have a night...to talk?
It doesn't have to be now. I just --
maybe tomorrow night?

LEXA
(hesitant)
Okay.

MALCOLM
Okay?

LEXA
Sure.

MALCOLM
Great. Thank you.

She walks back to her car. We see a look of hope on Malcolm's face. He turns back into--

INT. MALCOLM'S HOUSE - CONTINUOUS

Where he runs right into Eddie whose been standing behind the door listening.

MALCOLM
God fucking dammit!

EDDIE
Why did Lexa bring her key over?

MALCOLM
You are not really here. You are an illusion caused by stress and an inordinate amount of drinking. When I count to six you will disappear.

EDDIE
Really?

Malcolm closes his eyes.

MALCOLM
One. Two. Three. Four. Five. Six.

He opens his eyes and Eddie is gone. Malcolm is excited, as he thinks it worked. Until Eddie appears right behind him.

EDDIE
Boo.

Malcolm jumps.

MALCOLM
Fuck! What the fuck man, what is happening? How am I seeing you?

EDDIE
I don't know, but you're the only one who can.

MALCOLM
So... you're a ghost?

Eddie shakes his head.

EDDIE

The only thing I can remember is almost getting T-boned, then walking into a door with this bright, white light... then I met my Grandma and she told me I was dead and had unfinished business.

Malcolm just stares.

MALCOLM

I still think I'm drunk.

EDDIE

You might be -- but as you can see, I'm not going anywhere.

Eddie pulls out the necklace Grandma Cat gave him.

EDDIE (CONT'D)

Grandma Cat gave me this thing, and told me I only have until the sand runs out.

MALCOLM

This has been a terrible night.

Eddie starts pacing.

EDDIE

You didn't answer my question. Why is Lexa dropping off her key?

Malcolm takes a deep breath.

MALCOLM

We separated. After you died, Lexa took it hard.

Eddie laughs sarcastically.

MALCOLM (CONT'D)

No man. She took it real hard. She stopped talking, stopped painting. Stopped eating. And then one night she told me she couldn't do it anymore.

EDDIE

Do what?

MALCOLM

Us.

Eddie continues pacing.

MALCOLM (CONT'D)
So are you haunting me?

EDDIE
No, fool. I--

Eddie stops pacing as if he's just realized something.

EDDIE (CONT'D)
Wait. What if you're my unfinished
business.

MALCOLM
What?

EDDIE
Why can you see me when no one else
can? How did we randomly cross
paths at the bar. You're my
unfinished business.

MALCOLM
Why would I be your unfinished
business?

Eddie glares at Malcolm. Then.

EDDIE
Anger.

Malcolm frowns.

EDDIE (CONT'D)
Grandma Cat said it takes a lot to
tether a soul to Earth. Things like
love, abandonment, and anger.

MALCOLM
So?

EDDIE
You're an asshole.

MALCOLM
Nice.

EDDIE
And I was pissed at you for
marrying Lexa behind my back.

Malcolm has a look of confusion on his face.

EDDIE (CONT'D)
Maybe I just have to forgive you.

MALCOLM
(shrugging)
Okay.

EDDIE
What do you mean, okay?

MALCOLM
Do it, forgive me.

EDDIE
You ain't apologized yet.

Malcolm takes a deep breath.

MALCOLM
(nonchalantly)
I'm sorry, Eddie.

EDDIE
What kind of shit is that?

MALCOLM
What?

EDDIE
That's not a real apology.

MALCOLM
Bruh... that's a real apology?

EDDIE
I'm sorry Eddie, the way you said
it is not a real apology.

Malcolm throws his hands up in the air.

MALCOLM
Alright. Eddie -- I'm sorry, for,
marrying Lexa... there.

EDDIE
No, I don't believe you.

MALCOLM
For fuck-sake man.

EDDIE
Give me a real fucking apology.

MALCOLM

You want a real apology, Eddie? I'm sorry that you sent Lexa by herself to London, I'm sorry that I was there to comfort her in a city where she didn't know anyone. I'm sorry that we grew close. I'm sorry that she is the one girl who makes every other girl irrelevant in my eyes. I'm sorry that I fell in love!

EDDIE

My grandmother was sick.

MALCOLM

Yeah. I'm sorry about that too.

Eddie thinks.

EDDIE

I can't forgive you. To me, you're nothing more than a backstabber.

MALCOLM

(shrugs)

Then I guess I can't help you. Now, I'm going to get some sleep, cause as I'm sure you heard I have a date tomorrow with Lexa, and I have to get my wife back.

INT. MALCOLM'S BEDROOM - LATER THAT NIGHT

Malcolm lays in his bed with pillows over his head. Eddie is singing terribly at the top of his lungs.

Malcolm tosses and turns.

SMASH CUT TO:

INT. MALCOLM'S CAR - THE NEXT DAY

Malcolm sits in his car with a miserable expression on his face. It looks as though he got no sleep the previous night. Eddie is in the passenger seat still singing.

MALCOLM

So this is your plan? You're going to follow me around and sing my eardrums off?

EDDIE
 Until I no longer feel like you're
 a piece of shit, and manage to
 forgive you, yeah.

The car pulls into the driveway of Lexa's house.

INT. LEXA'S HOUSE - CONTINUOUS

Malcolm sits in the car. He gives a heavy sigh before pulling out a mini shooter of Bacardi. He takes a shot.

EDDIE
 (to Malcolm)
 It's like I don't even know you
 anymore.

MALCOLM
 It's just for the nerves.

EDDIE
 Jesus Christ. You're really messed
 up over her aren't you?

Malcolm glares at Eddie.

MALCOLM
 You're one to talk.

He tucks the bottle away and gets out of the car.

MALCOLM (CONT'D)
 Gimme some space tonight.

Eddie scoffs.

EDDIE
 Why should I?

MALCOLM
 Please... I need this.

Eddie grits his teeth. Grunts.

EDDIE
 (softening)
 Maybe I'll play along. Maybe I
 won't.

Malcolm breathes a little sigh of relief. He makes his way up to the front door. Eddie follows.

He RINGS the bell. The door opens and Lexa exits looking stunning.

LEXA

Hi.

MALCOLM

Wow. You look amazing.

Eddie rolls his eyes.

LEXA

(to Malcolm)

Thank you. So, where are we headed?

EDDIE

To hell.

MALCOLM

(ignoring Eddie)

I thought we could do something a little spontaneous.

Malcolm smiles.

EXT. FAIR - CONTINUOUS

Malcolm stands next to Eddie as Lexa stands at the window of a cotton candy truck.

EDDIE

(to Malcolm)

The fair? She hates crowds and kids, and that's all there is at a fair?

(then)

You don't know Lexa at all.

Lexa walks back to Malcolm eating the cotton candy.

LEXA

How exciting. I love this!

Malcolm gives Eddie a look. Eddie scowls.

LEXA (CONT'D)

Okay, we have to go on the slingshot.

MALCOLM

The what?

Eddie smiles. He knows exactly what the slingshot is.

EXT. SLINGSHOT - CONTINUOUS

Malcolm and Lexa stand by the slingshot. We see a couple before them being shot into the air. Malcolm looks queasy.

MALCOLM

You know what, I think I'm going to sit this one out. I don't do too well with heights.

EDDIE

(to Malcolm)

You hear about the slingshot ride accident in Florida. Bungee cord snapped right before they shot em in the air.

ATTENDANT (O.S.)

Next!

EDDIE

Good luck!

Malcolm and Lexa get strapped into seats. The ride tilts back. Malcolm has his eyes squeezed tight.

LEXA

(to Malcolm)

Are you okay?

MALCOLM

(eyes closed)

Mmh-hmm.

Lexa looks at Malcolm.

LEXA

Open your eyes.

MALCOLM

I'm good.

LEXA

C'mon you wuss.

Malcolm opens one eye. The RIDE ATTENDANT reassures Malcolm.

ATTENDANT

(to Malcolm)

Don't worry bro. I'll count you down.

The attendant makes his way to the control panel.

ATTENANT
In Five. Four. Three--

The attendant hits the button. Malcolm and Lexa shoot up in the air as if they were being shot out of a cannon.

MALCOLM
AHHHHHHHHHHHHHHHHHHH!!!!!!!!!!!!

Malcolm sissy screams as Lexa laughs joyfully.

EXT. FAIR - LATER

Lexa and Malcolm stroll through the fair grounds. Malcom's legs are still shaking. Lexa tries her best not to burst out laughing, again. Eddie keeps pace.

MALCOLM
I think I may have pee'd myself a little.

LEXA
It wasn't that bad was it?

MALCOLM
I don't know how you can consider that fun.

LEXA
Aww. Malky.

Eddie bristles at how Lexa says Malcolm's name.

MALCOLM
I miss this. I miss us.

Lexa smiles a little. She missed this as well.

MALCOLM (CONT'D)
(playfully)
That's all I get?

LEXA
Yes.
(then)
Okay, your turn to pick?

MALCOLM
Me?

Malcolm hesitates, then begins to look around. He spots 'The Soccer Challenge'. Lexa's eyebrows raise.

LEXA
You still got the skills?

MALCOLM
Only one way to find out.

CUT TO:

Malcolm power kicks a soccer ball into the corner of the goal. Lexa cheers him on from the sideline. He kicks in goal after goal as a small crowd whoops and hollers.

Lexa and Malcolm walk away from the 'The Soccer Challenge', Lexa carrying a large bear. A prize from the game.

MALCOLM (CONT'D)
Questions answered?

LEXA
You might still got it.

Lexa leans over and bumps Malcolm with her shoulder. We see Eddie tagging along. We get a sense that he understands how good these two are together.

PORTRAIT PAINTER (O.S.)
Hey! You two. Yes, you -- the cute couple.

A PORTRAIT PAINTER hails down Malcolm and Lexa.

PORTRAIT WORKER
Come get your portrait painted.

Lexa balks.

LEXA
No, no thank you.

MALCOLM
C'mon, why not. It'll be fun.

LEXA
Malcolm.

MALCOLM
Matter of fact, I have an even better idea.

Malcolm goes up to the worker and whispers into his ear. The worker shakes his head yes.

To Lexa's surprise, Malcolm directs her to the workers chair and sits her down in-front of the canvas.

LEXA
What are you doing?

MALCOLM
I want you to paint me.

Lexa is taken aback.

LEXA
No, Malcolm.

MALCOLM
Please?

Lexa takes a deep breath. She takes the sketching tools as Malcolm takes his place in-front of the easel. Lexa starts sketching.

MALCOLM (CONT'D)
Make me look good!

Eddie stands and watches the happenings from a distance.

Tears start to well up in Lexa's eyes as we see -- GLIMPSES OF HER SKETCHING EDDIE IN THE WAREHOUSE. Lexa abruptly stops sketching.

LEXA
I can't. I'm sorry. I--

She walks off. Malcolm chases after her.

MALCOLM
Lexa! Hey! Whoa...whoa...whoa.

Malcolm finally catches up to Lexa.

MALCOLM (CONT'D)
What's wrong.

LEXA
I can't do this, Malcolm.

MALCOLM
Can't do what?

LEXA
This! Us! And every time I try and act like I can, like nothing is wrong, or like it's not affecting me I--

Eddie stares at Lexa from over Malcolm's shoulder.

LEXA (CONT'D)
Can you just please take me home?

MALCOLM
(reluctantly)
Yeah.

INT. MALCOLM'S CAR - LATER

Malcolm pulls into the driveway. He turns the car off. Lexa sits for a moment not looking at him.

LEXA
I'm sorry. I know this isn't fair
to you.

Beat.

MALCOLM
Do you remember when I first
proposed to you?

Eddie, who is sitting in the back of the car freezes -- this grabs his attention.

LEXA
In the middle of the Man-U soccer
field. How could I forget?

MALCOLM
Why did you say yes?

LEXA
Mostly because the whole soccer
team was staring at me.

MALCOLM
(laughing)
Is that the only reason?

LEXA
I don't know, Malcolm. I was alone,
and scared. You were comforting.

Lexa hesitates.

LEXA (CONT'D)
Do we really need to do this?

MALCOLM
Just humor me...please.

LEXA

(taking a deep breath)
 You were honest. You were charming.
 You were unpredictable. You're
 handsome. You made me laugh. You
 made me cry. You made me feel safe.

MALCOLM

Has any of that changed?

LEXA

Honestly, No.

Beat.

MALCOLM

So then what's the problem?

LEXA

It's not you.

MALCOLM

It's Eddie.

Lexa doesn't respond to this.

MALCOLM (CONT'D)

What if Eddie was okay with this?

EDDIE

I'm not.

MALCOLM

(to Lexa)
 If you knew that we had his
 blessing?

EDDIE

You don't.

LEXA

Malcolm.

MALCOLM

If by some miracle way, we could
 somehow talk to Eddie...

LEXA

...Malcolm stop...

MALCOLM

...Right now. And he gave us his
 blessing.

Lexa is shaking her head no.

MALCOLM (CONT'D)
Would that be enough.

LEXA
I--I don't know, Malcolm. Does it
even matter what the answer is?
Eddie is dead.

MALCOLM
Have I ever lied to you or given
you a reason to doubt me?

LEXA
No.

MALCOLM
Do you trust me?

LEXA
Yes.

MALCOLM
Good. I'm going to tell you
something, and I really need your
trust.

EDDIE
(to Malcolm)
Malcolm, what are you doing?

LEXA
What is it?

Malcolm takes a deep breath.

MALCOLM
I saw Eddie last night.

There is a dramatic pause. Eddie shakes his head.

LEXA
Is this a joke?

MALCOLM
No. No, Lexa, last night -- I saw
him.

LEXA
(disbelievingly)
Aw, Malcolm.

Lexa exits the car. Malcolm and Eddie follow suit.

MALCOLM

Listen to me. I know it sounds crazy.

LEXA

Malcolm, what are you doing? Are you trying to torment me? Are you trying to punish me? Is this like some kind of mental game?

MALCOLM

You said that you trusted me.

LEXA

Malcolm, stop.

MALCOLM

Eddie is here. He's here right now.

EDDIE

Aww, this is bad.

Lexa tries her best to compose herself.

LEXA

How could you even joke about something like that?

MALCOLM

It's not a joke. I don't know what it is, but he's literally standing right next to me. I don't know how, I don't know why, but I can see him, I can hear him. He's still here.

Beat.

LEXA

Have you been drinking?

MALCOLM

That has nothing to do with...

LEXA

...Answer me.

MALCOLM

I had a couple drinks lately, but nothing crazy.

Lexa heads toward the door.

MALCOLM (CONT'D)
But that has nothing to do with
what I'm telling you. Lexa!

Malcolm grabs her arm. Lexa turns around and SMACKS Malcolm.

LEXA
Leave.

Lexa walks into the house. Malcolm stands rooted to the spot.

INT. MALCOLM'S HOUSE - LATER THAT NIGHT

Malcolm's sprawled out on the couch, clearly inebriated.
Eddie sits next to him.

EDDIE
I saw that coming. I did. Whaxt
were you thinking?

MALCOLM
I don't know.

EDDIE
You weren't thinking. And that's
how fools get slapped. You can't
just spring some shit like that
onto her, man.

MALCOLM
I don't need your advice right now,
Eddie.

EDDIE
Well you need something after that
slap. You want some ice?

Malcolm glares at Eddie.

MALCOLM
Fuck you.

EDDIE
(smiling, then)
Why bring me up anyway?

MALCOLM
Don't pretend that it didn't make
you feel good.

EDDIE
Why would it make me feel good?

MALCOLM

Lexa doesn't want to be with me,
because of you. And not just you,
but a dead you.

EDDIE

No. That doesn't make me feel good.

MALCOLM

Don't do that Eddie... don't
fucking lie, and pretend that
you're not reveling in my misery.
(angrily)
Why the fuck else would you be
here. This is what you want to see,
right? A fucking drunk, broken,
Malcolm.

Malcolm spreads his arms.

MALCOLM (CONT'D)

Well here the fuck I am.

Malcolm takes a moment to gather his emotions. He fights back
tears.

MALCOLM (CONT'D)

I'm sorry, Eddie. About everything.
You dying. Everything--
(then)
Maybe this is what I deserve.

Eddie says nothing.

MALCOLM (CONT'D)

She stopped painting after you
died. Today was the first time I've
seen her even pick up a brush.
Everything she loves she's giving
up on. That's her self imposed
penance. And here's mine?

He picks a bottle up, raising it in a mock toast. He takes a
swig. Then

MALCOLM (CONT'D)

(to Eddie)
Is it too much to ask you for a
break tonight?

Eddie nods.

INT. LEXA'S HOUSE - NIGHT

Lexa stands in the garage, staring at a sheet draped over her easel. She pulls the sheet off revealing the easel.

INT. LEXA'S BEDROOM - CONTINUOUS

Lexa sits in front of her easel. She sets a canvas onto it. We see that it's the half drawn portrait of Eddie from the warehouse.

MUSIC PLAYS as she paints.

She finishes the painting. It's a perfect portrait of Eddie. She picks up the portrait and holds it in-front of her face. It appears as though Eddie becomes the portrait.

Wrapped in each other, they slowly revolve on the spot to the sound of the MUSIC.

There's a knock on the door which breaks up the fantasy.

CHARLES

Baby, you want some dinner?

LEXA

No, I think I'm okay.

Lexa's cat MEOWS at her feet.

LEXA (CONT'D)

Trixie. Hey you.

INT. ABANDONED WAREHOUSE - NIGHT

Eddie stands alone in the abandoned warehouse. Grandma Cat approaches.

GRANDMA CAT

A little walk down memory lane,
huh?

Eddie nods.

EDDIE

Lexa wanted to turn this place into
something special. Guess I wanted
to see it one more time. Also--

Eddie pulls up his sleeve. There's a DEEP, DARK GASH THROUGH HIS SKIN. It oozes BLACK BLOOD.

GRANDMA CAT
Your time's running out.

EDDIE
Yeah. I figured that.

Grandma Cat pulls the necklace from underneath Eddie's shirt.
The sand pours out at an alarmingly fast rate.

It's like a flooding river.

GRANDMA CAT
I told you before, you don't belong here. And things that don't belong here, well, it takes a toll on the spirit. Makes the time you have here go by even quicker. I give you about a day...max.

This is not good news to hear.

EDDIE
Why didn't you tell me this?

GRANDMA CAT
I assumed you would've figured your unfinished business out by now.

Eddie sighs.

EDDIE
Malcolm. It's Malcolm, right? I have to forgive his punk ass.

GRANDMA CAT
Language.

EDDIE
Sorry. Am I going to... down there, quicker -- cause I cuss?

GRANDMA CAT
Do you want to find out?

Eddie looks exasperated.

GRANDMA CAT (CONT'D)
Your anger pulls the energy your soul needs to manifest. But righteous anger isn't enough to tether a soul.

EDDIE

I don't know what any of this means. Can't you just tell me what I need to do?

GRANDMA CAT

The problem so many souls have when they are stuck in limbo, is that they turn their focus inward. A soul without a vessel instinctively moves on, unless...

EDDIE

(realizing)
...something is holding them back.
Or someone.

GRANDMA CAT

Bingo. Preventing them from leaving.

Grandma Cat extends an arm with a closed fist.

GRANDMA CAT (CONT'D)

The universe will hand you the pieces to the puzzle.

She drops a small stone onto the ground.

GRANDMA CAT (CONT'D)

It's up to you to put them together.

Eddie bends down to look at the stone. It's the missing piece to Lexa's bracelet. He attempts to grab the stone but it goes straight through his fingers.

EDDIE

Lexa. She's the one holding me back.

INT. MALCOLM'S HOUSE - CONTINUOUS

Eddie walks into Malcolm's house.

EDDIE

Malcolm! Malcolm.

Nobody responds. Eddie searches every room. The house is completely empty and the all lights are off.

Eddie ends his search in the kitchen. He spots an opened and drained beer bottle. We see him put two and two together.

INT. SPEAKEASY - CONTINUOUS

Obviously wasted, Malcolm sings at the top of his lungs. The surrounding crowd cheer him on.

Curtis looks irritated beyond belief. Eddie enters the bar and spots Malcolm right as he climbs on-top of the bar.

CURTIS
Malcolm, get off the bar.

Malcolm does a chip'n dale dance. It's beyond embarrassing. Curtis pulls him down. Eddie approaches.

EDDIE
Malcolm! Malcolm.

Malcolm finally realizes that Eddie is present.

MALCOLM
EDDIE!! Welcome. We're singing.
Curtis grab Eddie a drink.
(then)
Oh that's right, you can't see him.
Curtis don't be alarmed when I tell
you this -- I'm being haunted. By
the ghost of Eddie.

Malcolm looks at Curtis intensely.

CURTIS
Alright buddy. I think you've had
enough. I've called you an Uber,
it's out front.

MALCOLM
Thanks Curtis. You're such a great
friend, unlike me, who's a terrible
friend, who stole my ex-best
friends ex-girlfriend--
(thinking)
That made sense, right?

CURTIS
Yeah buddy. Let's head out.

MALCOLM
(to Eddie)
Eddie, follow us, we're heading
out!

INT. UBER - LATER

Curtis assists Malcolm into the back of an uber.

CURTIS
Get home safely.

MALCOLM
Yeah, thanks.

The car pulls off. Eddie sits next to Malcolm.

EDDIE
Malcolm.

MALCOLM
Eddie!

EDDIE
I need your help.

MALCOLM
Yeah, you've been saying that a lot.

EDDIE
I know what my unfinished business is.

MALCOLM
Yeah, forgiving me, blah blah blah.

EDDIE
No. It's not you.

Malcolm rolls his eyes.

MALCOLM
I bet I know who.

EDDIE
She's keeping me here. We need to get her back with you so that she'll be able to let me go.

Malcolm stares at Eddie.

MALCOLM
DUH!! I've been trying to do that for the last two years.

Eddie frowns. The Uber driver glances in his rearview mirror back to Malcolm, who seems to be talking to himself.

EDDIE

We need to prove that I'm here.

MALCOLM

I told her you were here and she slapped the shit out of me. Or don't you remember that?

EDDIE

We have to prove it.

MALCOLM

Why? Why do I need to do anything for you, Eddie? You're dead. None of this affects you anyway.

EDDIE

That's not true.

Eddie rolls up his sleeve and shows Malcolm the gashes. The dark blood.

MALCOLM

Is that a tattoo?

EDDIE

No nigga! I'm not supposed to be amongst the living. I have less than 24 hours to cross over.

MALCOLM

And if you don't, what happens?

EDDIE

Nothing good.

Malcolm thinks.

EDDIE (CONT'D)

Please man.

EXT. MALCOLM'S HOUSE - CONTINUOUS

Malcolm opens the door and gets out of the car.

MALCOLM

(to Uber driver)

Thanks.

UBER DRIVER

You talking to me now?

Malcolm closes the door.

INT. MALCOLM'S HOUSE - MOMENTS LATER

Malcolm stumbles into the house. Eddie follows.

MALCOLM

Alright. So what's the plan?

EDDIE

At the moment, the plan is to get you sobered up.

MALCOLM

That's a good plan.

--LATER. Eddie stands at the kitchen table. Malcolm enters the kitchen wearing a pair of new clothes. It's evident that he's just taken a shower. He starts to make coffee.

EDDIE

I need you to call this number.

Malcolm pulls out his cell phone.

EDDIE (CONT'D)

510-678-8838.

Malcolm dials the number.

EDDIE (CONT'D)

Ask to speak with Teddy Graham.

MALCOLM

(grinning)

Teddy Graham?

EDDIE

Don't start.

MALCOLM

(on phone)

Hello, can I speak with Teddy Graham, please? Hi Teddy.

EDDIE

Okay, tell him that you're an old friend of Eddie Coleman.

MALCOLM

How are you doing. I'm an old friend of Eddie Coleman.

EDDIE

Tell him that you would like to set up an exhibit for viewing, by tomorrow.

MALCOLM

Yes, and he told me a few years back that you would be the person to contact if I ever needed to set up an exhibit.

(then)

When would I like to have it set up by?

EDDIE

By tomorrow.

MALCOLM

By tomorrow. Yes, I know that's really soon. Do I have a location in mind?

EDDIE

7724 George River Lane.

MALCOLM

7724 George River Lane.

EDDIE

Tell him to meet you there at 9am sharp.

MALCOLM

Yes, if you could meet me there at 9am tomorrow morning that would be amazing. Great, Thank you so much, look forward to seeing you.

Malcolm hangs up the phone.

EDDIE

Great.

MALCOLM

I have a feeling this is not going to be cheap or easy.

Eddie grins.

INT. ABANDONED WAREHOUSE - DAY

Malcolm is viewing the abandoned warehouse for the first time. Eddie stands next to him.

MALCOLM
What a dump.

EDDIE
Yeah.

MALCOLM
And she's going to like this?

EDDIE
She said she would want it here.

MALCOLM
She's always been an odd one.

EDDIE
But you love her for it.

Malcolm smiles.

EDDIE (CONT'D)
Come here, I need you to do
something for me.

Eddie takes Malcolm over to the spot in which the stone from Lexa's bracelet rests.

EDDIE (CONT'D)
You see that stone?

MALCOLM
Yeah.

EDDIE
Pick it up and pocket it.

Malcolm stoops over and picks up the stone. He holds it in his hand looking at it.

MALCOLM
Is there meaning behind this, or is
this just for luck.

Eddie, also stares at the stone.

EDDIE
There's meaning.

Malcolm's phone vibrates. He takes it out of his pocket and reads a text message.

MALCOLM
He's pulling up.

EXT. ABANDONED WAREHOUSE - DAY

Eddie and Malcolm are standing outside of the warehouse.
Teddy pulls up and exits his car.

EDDIE
That's Teddy.

Teddy walks up to Malcolm and extends his hand.

TEDDY
Hey. Are you Malcolm?

MALCOLM
Yeah.

TEDDY
Nice to meet you.
(then)
So, I've got to admit, this is a
little bit of a surprise.

MALCOLM
Yeah. Eddie told me a lot about
your abilities... before he passed
of course. He told me if I ever
needed something like this to be
done, that you would be the right
person for the job.

TEDDY
(nodding head)
He was a great man, great mentor.
(then)
So, can I see the space?

MALCOLM
Of course. This way.

They all enter the abandoned warehouse.

INT. INSIDE THE ABANDONED WAREHOUSE - CONTINUOUS

TEDDY
My goodness. Umm. This space is not
ideal.

MALCOLM
Can you make it work?

TEDDY

Yeah, I have a team that should be up to the challenge. But I have to admit that it will be costly.

MALCOLM

(frowning)

How costly?

EDDIE

(to Malcolm)

Malcolm!

MALCOLM

You know what, it doesn't even matter. Just invoice me and I'll cut you a check.

TEDDY

Okay. Do you have the art?

MALCOLM

(nods)

It will arrive. At the moment I'm only concerned with the setup.

TEDDY

Sounds good. We'll get started right away.

MONTAGE:

We see a team of people come into the warehouse. We see a time-lapse of the warehouse being swept clean, painted, holes being filled, etc.

Walls are put up, carpet is laid down, and empty easels are erected.

END OF MONTAGE:

Malcolm and Eddie are standing in the NEWLY REMODELED WAREHOUSE.

Clean. Prim. Proper. But most importantly -- a LARGE, INDUSTRIAL COVER hangs over a section of the warehouse.

Whatever's under it -- *must be important.*

MALCOLM

Damn!

MALCOLM
Is Lexa home?

CHARLES
It's not a good time. She's really
not trying to see you right now.

MALCOLM
Please, can I just talk to her?

Lexa comes down the stairs, listening to the interaction
between her father and Malcolm.

CHARLES
(shaking his head)
Sorry.

Charles attempts to close the door. Malcolm wedges himself
between the door.

MALCOLM
Wait, just hear me out.

CHARLES
Shit, this niggas strong.

MALCOLM
It will only take a second. This is
really important.

LEXA
(to Malcolm)
Just leave Malcolm. I don't care
about anything you have to say
right now!

MALCOLM
Lexa! Please, just listen to me.
I'm not crazy. I'm not playing any
games. This is real. This Eddie
thing is real and he needs you.

Charles is finally able to force Malcolm out of the door and
get it closed and locked.

CHARLES
My goodness. What is wrong with
this boy?

Malcolm looks at Eddie with both hands raised in submission.
The cracks are beginning to appear on more than just Eddie's
arms.

MALCOLM
Okay, okay, okay.
(to Eddie)
Tell me something.

EDDIE
What?

MALCOLM
That only you and her would know.

Eddie thinks.

MALCOLM (CONT'D)
A memorable date. First kiss,
something that she'll remember.

EDDIE
(thinking)
December 17th 2012, we went ice
skating.

MALCOLM
(to Lexa)
Do you remember December 17th? You
and Eddie went ice skating for the
first time. It was just you and
him.

Lexa is a little taken aback when she hears this.

EDDIE
She kept falling and busting her
ass like a little goofball.

MALCOLM
He says you kept falling and
busting your ass. You just wanted
to quit and go home.

EDDIE
But I grabbed her and picked her up
and told her to try again.

MALCOLM
He told you to try again, and you
did.

Lexa walks to the door.

MALCOLM (CONT'D)
He was so proud of you.

Lexa and Malcolm standing on opposite sides of the door.

MALCOLM (CONT'D)

Do you remember?

LEXA

Please Malcolm. Please stop this.

EDDIE

(to Malcolm)

The stone.

MALCOLM

What?

EDDIE

The stone you picked up at the
warehouse.

Malcolm reaches into his pocket and removes the stone.

EDDIE (CONT'D)

Slide it under the door.

Malcolm slides the stone under the door. Lexa looks down at
it. She slowly bends down and picks it up.

EDDIE (CONT'D)

Tell her that it's the missing
piece to her bracelet.

MALCOLM

Eddie says that it's the missing
piece to your bracelet.

EDDIE

It broke in the abandoned
warehouse.

MALCOLM

He said it broke...

LEXA

...in the warehouse.

The door unlocks and opens. Lexa wipes her teary eyes.

MALCOLM

He told you he'd get it fixed.

LEXA

How did you get this?

INT. LEXA'S LIVING ROOM - CONTINUOUS

Eddie slumps in the corner. Drained of energy. Malcolm sits on the couch as Lexa paces.

LEXA

How did you find this, Malcolm?

MALCOLM

I told you about a hundred times, Lexa.

LEXA

Well try a hundred and one, because this doesn't make sense. I don't believe in ghosts. I don't believe that Eddie told you how and where to find this stone. And I'm not going anywhere with you until you tell me the truth.

MALCOLM

I have been. This whole time.

LEXA

Did you get it from his mom? Did he leave it with her?

MALCOLM

(exhausted)

No.

Lexa sits in an armchair with her head buried in her hands.

MALCOLM (CONT'D)

Lexa, Eddie needs you. He needs us, right now. I know that this is hard for you to believe, but it's real. I don't know what's happening to him, but, he's--

Malcolm looks at Eddie who is barely able to stand.

MALCOLM (CONT'D)

Barely holding on.

Lexa shakes her head.

EDDIE

(to Malcolm)

She has to see me. She won't believe it any other way.

MALCOLM
 (to Eddie)
 How is she going to do that?

LEXA
 Who are you talking to? Malcolm I just can't with you. This is fucking ridiculous. I want you to leave.

MALCOLM
 Lexa--

LEXA
 You're so pathetic. Are you expecting this to save our marriage? Is that what this is about?

MALCOLM
 I...

LEXA
 ...I want you to leave!

EDDIE
 (to Malcolm)
 Malcolm.

Malcolm looks at Eddie. There are cracks across his face. Malcolm is alarmed. He jumps up.

MALCOLM
 Fuck!
 (to Lexa)
 Okay, I'm leaving, but I need you to come with me.

LEXA
 What? No, I'm not going anywhere...

MALCOLM
 ...Lexa please! If you love me, if you love Eddie. Please! Come with me.

Lexa stands there contemplating.

INT. MALCOLM'S CAR - CONTINUOUS

Malcolm speeds down the Seattle streets. Lexa is in the passenger seat as Eddie sits slumped in the back.

LEXA

Where are we going.

MALCOLM

You wanted to know where I found that stone. I'll show you.

EXT. NEWLY REMODELED WAREHOUSE - CONTINUOUS

Malcolm's car pulls up to the warehouse. Lexa's mouth is slightly ajar.

LEXA

How do you--

MALCOLM

Come on.

Malcolm grabs Lexa's hand and pulls her along.

INT. NEWLY REMODELED WAREHOUSE - CONTINUOUS

Malcolm and Lexa enter. Lexa is still in disbelief about what has been taking place. She walks aimlessly around the warehouse almost zombie-like.

EDDIE

(to Malcolm)

She still doesn't believe.

MALCOLM

(to Eddie)

We gotta keep trying.

Exhausted, Eddie collapses onto a nearby chair. The gashes appear all over him. Black blood oozes underneath his clothes.

EDDIE

Say this...

Lexa continues to amble around the warehouse, unsure of everything.

Malcolm speaks.

MALCOLM

The two of you came here after the grand opening of the Martello exhibit. You broke the window with a rock and climbed through it. You painted a self portrait of Eddie.

(MORE)

MALCOLM (CONT'D)

You told him that if you could host an exhibition anywhere, it would be here.

Lexa fights back the oncoming flood of emotions.

MALCOLM (CONT'D)

A cop came in and chased you guys up onto the second floor. Coming back down is when you broke your bracelet. You thought you lost the last stone.

All of this is too much for Lexa to handle.

MALCOLM (CONT'D)

How would I know all of this, Lexa?

LEXA

(to Malcolm)

I don't know.

Eddie limps over. Barely holding on. The sands within the hourglass are nearly finished. Eddie coughs black blood.

MALCOLM

(to Lexa)

You told him that night, that you don't see love... you feel it. And he asked you...

LEXA

...Even if you couldn't see me, would you be able to feel my love?

At this moment there's a chill in the air and Lexa sees her breath. Eddie then appears. She is shocked.

LEXA (CONT'D)

Eddie.

Eddie collapses. Lexa grabs him in her arms.

EDDIE

Hey.

LEXA

Oh my god. How?

EDDIE

I can't explain it. But I'm here.

Beat.

LEXA

I miss you, so much. And I'm so sorry. I -- it's my fault.

EDDIE

No...

LEXA

...Yes, I called you, and you were driving, and me and Malcolm in London it was so wrong but I...

EDDIE

...Lexa, listen to me.

Eddie coughs up more black blood. He doesn't have much time.

LEXA

No. No. No. Please. Please. Stay.

EDDIE

I forgive you. Both of you. It's time for you to forgive yourselves.

LEXA

You can't come back?

Eddie chuckles.

EDDIE

It doesn't work like that.

Lexa starts bawling. Eddie reaches out a comforting hand. Wiping away her tears.

EDDIE (CONT'D)

Live your lives. Together. That's my dying wish.

Eddie turns to Malcolm. He's standing by the large, industrial cover from earlier.

EDDIE (CONT'D)

(to Malcolm)

Show her.

Malcolm rips it off to REVEAL -- AN ART EXHIBIT FEATURING ALL OF LEXA'S WORK. An entire section of the warehouse has been remodeled into the exhibit of Lexa's dreams.

Lexa gasps.

MALCOLM

From both of us.

Lexa wipes a tear from her eyes.

LEXA
 (to Malcolm)
 I love it.

She turns back to Eddie.

LEXA (CONT'D)
 I--

Whatever words she was about to say -- they've been ripped from her mouth. Eddie's gone.

INT. A PLACE OF DARKNESS & FIRE - NIGHT

Eddie is once again in the endless void.

He's weak. Hobble. Gashes all across his body. Blood from each crater. Eddie can't even stand. Fire begins to envelop around him.

Slowly, the yells and screams. Torments and frightful delights. They draw closer. Closer. Eddie tears up.

EDDIE
 It wasn't enough.

The MONSTROSITIES grow near him. Those gnawing things that'll drag you into the night.

Then -- we hear his final, soft whisper into the fires.

EDDIE (CONT'D)
 I just... I just wish things
 could've been different.

The gnawings hands of the underworld grab portions of Eddie's body, until -- A RAY OF LIGHT STREAKS DOWNWARDS.

Immediately the fire and horrific's dissipate.

There's only the endless void, and the endless light.

Grandma Cat walks out from the light.

GRANDMA CAT
 Don't we all, suga-suga.

Eddie reaches out to her.

INT. NEWLY REMODELED WAREHOUSE - DAY

Malcolm and Lexa hug in front of her exhibit.

Their eyes are red. Noses stuffy.

They've been here for a moment.

Eddie and Grandma Cat stand far, far away from them. Grandma Cat takes the necklace and flips the hourglass over.

The sand begins to fall the other direction. As it does, the gashes heal. The black blood recedes.

Eddie becomes whole again.

EDDIE

Do I get to say goodbye?

GRANDMA CAT

What do you think this whole journey was?

Eddie chuckles. Good point.

AN INTRICATE, ORNATE DOOR appears a few yards away.

GRANDMA CAT (CONT'D)

It's time.

They walk towards it.

EDDIE

What's it like *over there*?

GRANDMA CAT

I don't know. They sent me right back to help you.

EDDIE

So you had business too?

GRANDMA CAT

I made my peace with ya Momma. There was only one person left I didn't get to talk to.

Grandma Cat pinches Eddie's cheek, then -- she opens the door.

A blinding, white light envelops the opening.

GRANDMA CAT (CONT'D)

Close the door on your way in.

Grandma Cat steps inside. Eddie looks back at his former fiancé and best-friend -- once wife and husband, now lover lit anew -- still hugging.

He smiles and begins to close the door.

As he does, Malcolm and Lexa look right towards him. But before we can tell if they truly saw him one last time--

The door closes.

CUT TO BLACK.

END.

*